

CHEC
306.48
059 7/8 / M.

PLAYGROUND ACTIVITIES

Games

Quiet Periods

little or no equipment required



ONTARIO

DEPARTMENT OF EDUCATION

COMMUNITY PROGRAMMES BRANCH

QUIET PERIODS

THE GREAT HARP - - -

Each child a vibrant string,
 full of sweet music, -
Ready to be plucked
 by the hand of the Master Harpist;
To blend into the soft cadences
 of childish devotion;
To sound out the mighty crescendos
 Of the great "Symphony of Creative Living".

Am I the "hand" of the Master Harpist?

(H.W.H.)

Copyright by the Minister of Education
for Ontario, 1951.

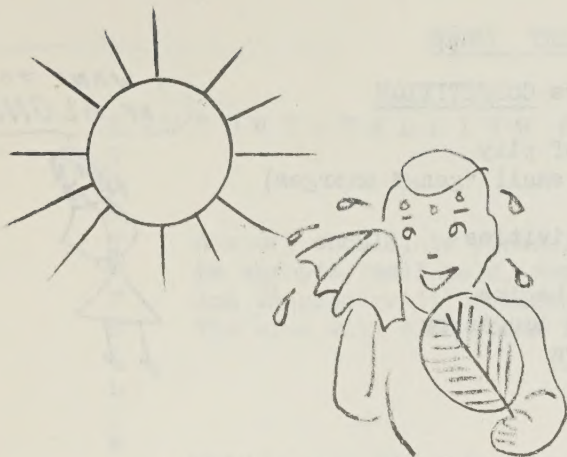
CONTENTS

	Page
Why Quiet Periods?	I
What do we Mean by Quiet Activities?	II
Story Telling	1
Playground Dramatics	5
Games and Stunts	11
Guessing Games	13
Acting Games	16
Games of Observation	19
Mental Games	21
Games of Alertness	24
Games of Passing, Changing	28
Novelty Relays	31
Forfeits	34
Individual Stunts	36
Combative Stunts	38
Sidewalk and Wall Games	40
Puzzles	47
Group Activities (Clubs)	54
Nature Recreation	55
Planning	56
Special Events	56



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/playgroundactivi00onta>



WHY QUIET PERIODS?

"Whew! 100 degrees in the shade!
Now for those quiet games",

or

"Gee, only 14 kids this morning!
We'll sit around and have some
quiet games".

Are these the only reasons for including quiet games and activities in the playground schedule?

In a recent "typical daily program" published by the National Recreation Association, quiet activities were listed eight times in the day for juniors (under 8 years), seven times for intermediates (under 11 years) and five times for seniors (11 years and over). Ten periods, averaging thirty minutes each, constitute the day's program.

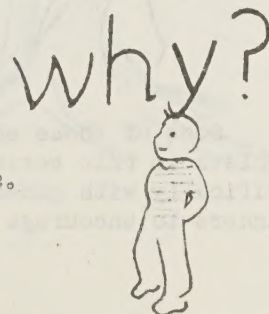
When experts with many years of experience recommend a schedule such as this, it is evident that these activities are an important part of any playground program and adequate time should be allotted to them - at least 50%.

But these recommendations are based on age-groups. Our first consideration then, should be the needs and desires of each of these groups. Everyone admits that each child is an individual and has his own background of heredity and environment not quite like any other's. Still there are some ways in which all children are alike. Not the least of these is the fact that children of all ages are essentially active and jump about from one activity to another. They are also alike in that each is gradually assuming responsibilities, viewing wider horizons and being influenced by school and community.

Let's take a look at the usual characteristics of the three age-groups:

JUNIORS (under 8 years) - Principal characteristic is individualism.

- rapid physical growth
- imitative play
- like equipment
- need admiring attention
- begin to "follow the leader" (at age five)
- show creative expression with costumes, etc.
- like reading aloud
- singing and rhythm play
- asks "Why?" to keep you going
- has short interest span



INTERMEDIATES (under 11 years)

Principal Characteristic - enjoys COMPETITION

- realizes the purpose and joy of play
- begins to choose friends (the small "gang" emerges)
- likes to be alone at times
- takes an interest in skill activities
- likes new ideas
- segregation of boys and girls begins
- distinguishes between real and imaginary
- asks "Why?" and "How?" to learn
- has longer interest span

I WANT TO
BE ALONE!



SENIORS (11 years and over)

Principal Characteristic - CO-OPERATION leading to LOYALTY

- team spirit develops (acceptance by the group)
- likes to be in on the planning
- mental activities popular
- wants to be taken seriously
- anxious to develop leadership abilities (personal importance)
- sexes definitely segregated
- lack of emotional stability
- occasional lapses in physical coordination (due to growth spurts)

The greatest need of all the groups is "understanding direction" on the part of the leader.

The above information should be considered when preparing for quiet activities and will be referred to later in this pamphlet.

WHAT DO WE MEAN BY QUIET ACTIVITIES?

Aside from Crafts, which are special features on most playgrounds, the following should be considered:



Story Telling and Acting
Playground Dramatics
Singing and Playing Musical Instruments
Music Appreciation
Singing Games and Folk Dancing
Games and Stunts
Group Activities (clubs)
Nature Recreation
Planning
Certain Special Events

Some of these activities are dealt with thoroughly in other pamphlets in this series. While this booklet is intended to deal more specifically with games, a few words about the others might serve as reminders to encourage their being included in the program.

STORY TELLING

S - S T O R Y - T E L L I N G S T O R Y - T E L L I N G - S
T
O
R
Y
-
T
E
L
L
I
N
G
- S T O R Y - T E L L I N G S T O R Y - T E L L I N G - S
T
O
R
Y
-
T
E
L
L
I
N
G
- S T O R Y - T E L L I N G S T O R Y - T E L L I N G - S

A story should, to please, at least seem true,
Be appropos, well told, concise, and new;
And whensoe'er it deviates from these rules,
The wise will sleep, and leave applause to fools.

- Stillingfleet.

Story telling is one of the most important educational tools we have on playgrounds. It is the oldest art in the world. It is a picture painted in the mind by the human voice. It should stir the emotions, bring pleasure and a desire to be like the hero or heroine in the story.

There are four main parts to every story:

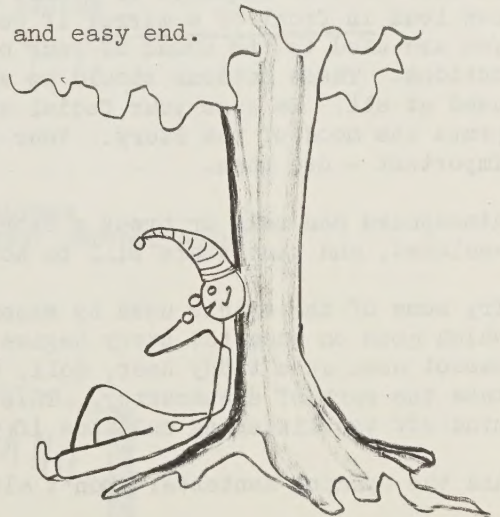
- (a) The Introduction
 - telling WHO - WHEN - WHERE,
- (b) The Body of the Story
 - a series of actions which form the plot,
- (c) The Climax
 - the act or choice made by the hero or heroine (purpose or moral of the story),
- (d) The Conclusion
 - brings the story to a quick and easy end.

HOW TO TELL A STORY

1. Preparation

- Choose a story with
- vivid action
 - pleasing word sounds
 - pleasing word action
 - appeal to the imagination
 - rhythm
 - repetition
 - suspense

- Choose a story
- that you like
 - suitable to the group
 - appropriate to the situation
 - with a purpose



2. Read

- the story two or three times out loud
- the author's meaning (interpret his style)
- personality into the speaking parts

3. Rehearse

- the story without the book
- the sequence of events, as a guide
- the manner of presentation
(facial expression, actions - if necessary, etc.)
- the opening sentence (vary it)

4. "Set the Stage"

- a suitable place (Story Tree or Corner)
- a Name for yourself
(Story Book Lady; Mr. Makebelieve, etc.)
- properties (special hat or costume, mascot, etc.)

All children look forward to the Story Telling period. Proper preparation keeps their interest alive. The most important point is to get into the spirit of the story - unless you get this, don't tell it. In choosing stories it is a good idea to select a theme for the hour, week, etc. (honesty, courtesy, loyalty, safety, etc.)

Be sure to read the story out loud first because some are better read than told. Don't be afraid to use high and low tones to impersonate characters. Be sure of your sequence of events then practise out loud in front of a mirror if possible, until you are used to the sound of your own voice and actions. These actions should be very simple - if used at all. Be sure your facial expression interprets the mood of the story. Your eyes are most important - use them.



Atmosphere can make or break a story-telling period. Be sure it is quiet, secluded, and that there will be no interruptions once the story begins.

Try some of the tricks used by experienced story tellers - a Story Hat, which goes on when the story begins and comes off when it ends - or a mascot such as a teddy bear, doll, or hand puppet to tell the story to or take the part of a character. This is a simple device for taking your mind off the listening audience if you are the least bit shy.

And the opening sentence! Don't always say "Once upon a time - - -".

Why not: "Once, in the long, long ago and very far away - - -",

"In the very highest mountain in the whole world lived an old man - - -",

"Those were the days when mighty beasts roamed the jungle - - -"?

TELLING THE STORY

1. Atmosphere

- have a definite spot
- have sufficient time
- have listeners seated comfortably in front of you (semi-circle)
- don't allow questions or interruptions during the story
- look into their eyes as you tell the story

2. Voice

- speak simply
quietly
directly
- use sufficient volume to be heard easily
- be careful with enunciation
- use low, pleasing tone quality

3. Expression

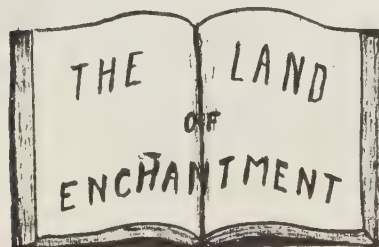
- KNOW what you want to say
- EXPRESS what you feel
- THINK what you mean
- be natural

4. Timing

- pause - - - - - for effect
- change the speed - - for effect
- change the pitch - - for effect
- use emphasis
- build up to the climax

5. Ending the Story

- end the story quickly
- do not detract from the climax
- make sure it doesn't suggest another story
- do not point up a moral
- then STOP!



SOME FURTHER HELPFUL HINTS

Keep your group small - not more than thirty.

Sit or stand close to the group.

Three different types of stories are enough in one period.

Remember - short stories for little people;

- longer stories for bigger ones.

If it's funny, laugh with them.

All good stories will stand repeating.

Use "chatty" language but don't over-simplify.

Vary the time of your story hour each day (unless tied to a schedule).

Avoid long descriptions of people and places.

Serial or instalment stories don't hold interest.

Don't change the story - discard it!

Use poetry occasionally.

Use different types of stories:

Myths	Heroic	Current Events
Legends	Humorous	History
Nature	Realistic	Circus
Animal	Romantic	Patriotic
Mystery	Adventure	Special Holidays
Folk Tales	Sports	Bible

Variations in the Story Hour

1. Let the children tell stories (hear them first!)
2. A request program of favorite stories.
3. Discussion of the story after it has been told.
4. A riddle program.
5. A nursery rhyme review.
6. Use puppets or illustrations.
7. Let the children act out parts of a well-known story in pantomime while it is being told.
8. Capitalize on any activities suggested by the story (songs, poems, crafts, folk dances, plays, etc.)

S	-	S	T	O	R	Y	-	T	E	L	L	I	N	G	S	T	O	R	Y	-	T	E	L	L	I	N	G	-	S
T																													T
O																													O
R																													R
Y																													Y
-																													-
T																													T
E																													E
L																													L
L																													L
I																													I
N																													N
G	-	S	T	O	R	Y	-	T	E	L	L	I	N	G	S	T	O	R	Y	-	T	E	L	L	I	N	G	-	G

PLAYGROUND DRAMATICS

Through playground dramatics a child is given experiences he can get in no other way; the slum-dweller becomes an Indian chief for a few moments; the poor child a rich and handsome prince for a time; and the backward and shy child suddenly finds that people are actually looking at him and listening to what he has to say.

Margaret E. Mulac,
THE PLAYLEADERS' MANUAL,
Association Press, N.Y.

Nothing follows story-telling so aptly as dramatics. The suggestions contained in stories make a perfect lead-up for acting the parts of the characters in the story, just for fun. Then again, the story may bring to the imaginative minds of the children an entirely new idea to be acted out. Shakespeare said

All the world's a stage,
And all the men and women merely players.

Little men and women in their own little playground world like to write and produce their own plays. Here is a chance, then, for the playground leader to develop a quiet activity that is already eagerly anticipated by every child.

HOW TO INTRODUCE DRAMATICS

1. Read stories which -
 have interesting and life-like
 characters,
 have vivid action,
 appeal to the imagination.
2. Use playacting games like: Dumb Crambo.

The children are divided into two or more groups. One group is sent away while the others choose a word like "pair" and a rhyming word like "chair". The first group is called back and informed that they must act out, without speaking, words to rhyme with "chair". They do this until they arrive at the right word. They will probably imitate such words as "bear", "hair", "hare", "mare", "stair", "stare", "dare", until they get to "pair". Then another group is sent away.



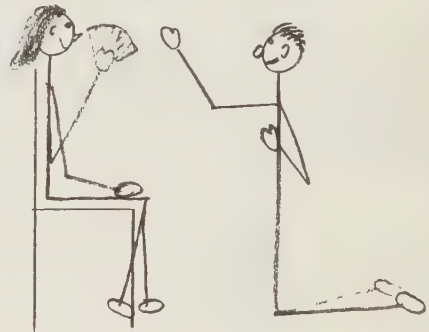
Charades - The children are divided into two or more groups. Each group is informed that it must choose a word of two or three syllables and prepare to dramatize each syllable and the entire word without speaking while the others try to discover what word has been chosen. This can be varied by acting out advertising slogans, song titles, nursery rhymes, book titles, etc.

Who Am I - The children are divided as outlined above and told to act like any well-known person on the playground, in the community, in history, etc. The others try to identify the person.



3. Let the children dramatize
 - parts of well-known stories during the story-telling hour,
 - well-known fairy tales or nursery rhymes,
 - unusual events which have happened,
 - the actions in a song or singing game.

4. Pantomime ideas like
 - falling asleep in a movie,
 - a woman seeing a mouse,
 - meeting an old friend,
 - a boy taking castor oil,
 - sitting on a pin,
 - a woman trying on hats,
 - a proposal of marriage,
 - stepping into a cold shower.



- driving a car,
- being held up by a thief,
- eating your favorite meal,
- pleading forgiveness after a quarrel,
- riding on a street car after shopping,
- meeting your teacher while playing hockey,
- a teen-age boy and girl at the movies,
- receiving a letter containing bad news.

5. Use Shadow Plays - A light is placed about six feet behind a white sheet - moistened if possible - and the audience sees only the shadows of the actors. Cardboard "props" are all that are necessary for this kind of "show".

6. Use Skits and Stunts - including the old fashion "Mellerdrama".

7. Use Puppets and Marionettes - with children reading the lines
(see Puppetry Manual in this series).

CHOOSE A PLAY:

1. From the story hour
 - act out a favorite story,
parts of new and longer stories,
scenes suggested by stories, new actions
suggested by the leader.
2. From discussion and suggestions
 - let the children discuss familiar plays,
 - let them suggest new ideas for plays.
3. That is original
 - as a group effort,
 - as an individual effort, resulting from a contest - if
advisable.
4. From suggestions by the leader
 - in books of childrens' plays,
 - dramatized poems,
 - dramatized songs,
 - own authorship.

REHEARSING AND CASTING

1. Read or write the play
 - the leader reads the whole play,
 - the setting, time, place, mood and purpose is
discussed by the whole group,
 - alterations are made, if necessary,
 - the whole play is re-read several times by the group,
allowing the children to shift into various parts.
2. Assign the parts -
 - on the basis of (a) dependability (stress it!)
(b) diction
(c) physical characteristics.

Further considerations

- don't force any child into any part - give him a job
such as in the stage crew.
- don't overwork the willing, talented or "pretty" child.
- make all roles important.
- never use terms like "star", "leading role" or "principal
parts".
- take advantage of talents displayed during dramatic games,
pantomimes, etc.
- while pointing up dependability, stress the fun of putting
on a play.
- don't forget the "other" jobs like stage manager, scenery
builders, properties man, costumer, publicity and prompter.

3. First Rehearsal

- distribute scripts, if being used, or discuss dialogue if it is to be ad lib.
- discuss size of stage and movements of characters.
- explain basic stage terms (see list appended).
- point out that parts are still tentative and may yet be changed.
- read and walk through the whole play - don't stop the action except for a major difficulty.

4. Regular Rehearsals

- all lines should be memorized before the second rehearsal.
- concentrate on diction and voice in the second rehearsal.
- smooth out stage movements at subsequent rehearsals.
- use "props" at all rehearsals.
- don't interrupt scenes. Point out errors after scene is completed, then have it repeated.
- stress characterization at all times.
- stress the fun in the rehearsal.
- don't be afraid to change the lines or action if good suggestions come from the group.

5. Final Rehearsal

- brush up on the timing, stage groupings, team work, climax.
- use all costumes, make-up (if to be used), properties and assistants.

PERFORMANCE

- give it the dignity that careful rehearsal deserves.
- arrange and inform the audience.
- provide the "extras" which complete the program such as musical background, singing and prologue.

Note - This is the time when the director observes audience reactions and the actions of his cast and staff on and off stage. Strong and weak points should be noted in writing for discussion with later casts.

GENERAL SUGGESTIONS

- aim at the three rehearsal (one week) production on playgrounds.
- keep your rehearsals short - drama should be FUN, not work.
- keep your costumes simple.
- use make-up sparingly.
- be prepared to substitute at the last minute.
- keep an accurate attendance chart for rehearsals.
- encourage sharing the work.
- don't allow peeking at the audience or visiting with parents or friends before or during the performance.
- be resourceful about your props. Exaggerated ones are often the best.

30 Dramatic Terms

CHILDREN LIKE TO USE ABOUT THE PLAY

1. DIRECTOR - the person who selects the cast, rehearses and produces the play, appoints the prompter, stage manager, etc. He is the person in absolute charge and should be thus respected.
2. STAGE MANAGER - the person responsible for arranging the scenery, curtains and final staging effect as instructed by the director.
3. PROPERTY MANAGER - the person responsible for providing properties such as furniture, flowers, pictures, books, etc. In a small play he may also look after costumes.
4. PROMPTER - the person who gives the actor his lines if he forgets.
5. CAST - all the actors in the play
6. THE PLAY - the whole story being acted and told by the cast.
7. SCRIPT - the written copy of the lines and stage directions of the whole play.
8. LINES - the speeches given by the actors.
9. CUE - the last words of a speech or an action which indicates when the next speech or action should start.
10. CHARACTER - the personality or characteristics of the individual whom the actor is portraying.
11. CLIMAX - the most important moment in the play - when the whole purpose is unfolded.
12. REHEARSALS - the meetings held to prepare the play. Discourage the use of the term "play practice". The final meeting is called the DRESS REHEARSAL and all costumes, make-up, and properties are used.
13. PRODUCTION - the time everyone has been waiting for when the play is "produced" before the audience.
14. NARRATOR - the person who reads a prologue or introduction to a play or the lines for a pantomime.
15. AUDIENCE - the people seated in front of the stage to see and hear the play.

About the Stage

1. STAGE - the whole platform or area which the actors and staff use to produce the play. The stage proper is that part of this area visible to the audience.
2. WINGS - the part on either side of the stage proper - not visible to the audience.
3. BACKSTAGE - the part behind the stage proper - not visible to the audience.
4. UPSTAGE - the part of the stage farthest from the audience.
5. DOWNSTAGE - the part of the stage nearest to the audience.
6. CENTRE - the centre of the stage proper.
7. LEFT - to the left of the actor as he faces the audience.
8. RIGHT - to the right of the actor as he faces the audience.
9. CURTAIN - the draperies or other material used to separate the stage proper from the audience. This term is sometimes used to denote the beginning or end of the play.
10. PROSCENIUM - the frame around the stage proper used to hold the curtain, etc.
11. SCENERY - the painted "flats", drapes, etc., which form the background for the play on the stage proper.
12. COSTUMES - the special dresses, suits, hats, etc. worn by the actors.
13. PROPRIETIES - furniture, used in setting the stage. The smaller objects like telephones, flowers, books, letters, etc., are called "hand properties".
14. SOUND EFFECTS - sounds made off-stage to produce certain effects such as thunder, bell ringing and barking dogs.
15. DRESSING ROOMS - special rooms or areas set aside for the actors to change costumes and make-up.



Games & Stunts

Quiet games and stunts are the backbone of any playground program. These activities can be used at any time, in any place, and with any number of children. The resourceful playground leader will, therefore, prepare and learn a substantial number of basic games and stunts which may be varied to suit the circumstances.

However, it is not sufficient to know a number of games and stunts. To be successful in any program, good leadership is the essential ingredient. Let us, therefore, review some of the essentials of good games leadership under two headings:

1. Personal Qualities

- energy and enthusiasm
- patience and understanding
- fair-mindedness and impartiality
- desire to see children enjoy themselves
- conviction that the child is more important than the game
- ability to handle groups
- dependability
- good health

2. Skills

- a knowledge of basic games and their adaptations
- teaching ability
- a good sense of judgment for quick decisions
- a discernment of social, physical and other values
- a knowledge of the relationship of quiet games to other activities
- an understanding of the abilities and interests of the different age groups

Since the most important job to be done is to develop the child's ability to get along with others, encouragement (not flattery) should be the key-note of playground leadership. A well-timed word of praise may have far-reaching effects on the character of the child.

HOW TO TEACH GAMES AND STUNTS

- be enthusiastic and make the children feel that it is the game-of-the-moment
- know the game well and the form in which it is to be used
- get your players in formation
- explain the game slowly and carefully
- demonstrate the actions at the same time
- anticipate the hard points and be extra thorough in demonstrating
- maintain discipline by keeping interest high (lots of fun but no horse-play)
- stop the game when interest is at its peak
- stop the game if it is going poorly, explain the mistake and begin again.

After the Game Ask Yourself These Questions:

- Did the children enjoy it?
- Was it a good choice for the age-group?
- Was the group in the mood for it?
- Did they understand it thoroughly?
- Did it teach such things as alertness, reasoning, judgment, physical skills?
- Did it teach character-building qualities such as sportsmanship, courtesy and cooperation?
- Did everyone have a chance to participate?
- Were the children allowed to contribute by making suggestions?
- Did it have carry-over value so that it could be played at home or after the playground closes?
- Did it stop at the right time?

SOME BASIC GAMES AND STUNTS

The following games and stunts are offered as a few suggestions from which it is hoped the playground leader will develop others, adapting each to the number of players, equipment, formation and atmosphere.

GUESSING GAMES

Coffee Pot (Juniors: 6-8)

Formation: Players seated in a circle or group
Equipment: None

One player is IT and is asked to leave the group. The other players choose an action word (verb) such as "sing". The player returns and must then ask each player in turn a question which must be answered using the word chosen. However, instead of saying the word, the player uses "coffee pot". IT might ask the first player "May I have it for lunch," and the player would answer, "No, but you may 'coffee pot' for your supper". The player who is IT continues to ask questions until he can guess the word chosen by the group. The person who gives the last answer becomes IT as the game is repeated. (For senior groups, words with more than one meaning such as rain, rein, reign, make the game more interesting.)

I Spy (Juniors: 6-8)

Formation: Players seated in a circle or group.
Equipment: None

One player is IT and chooses an object within sight. IT says "I spy with my little eye, something that begins with 'B' (or whatever letter the object begins with). The players in turn try to guess what IT sees. The player who guesses correctly then becomes IT. This may be varied using colours. IT then says, "I spy with my little eye, something green", etc.

HOW, WHEN AND WHERE? (Intermediates 8-11)

Formation: Players seated in circle or group.
Equipment: None

One player leaves the group while the others select a noun, for example "trip". The player returns and asks each person the three questions "How do you like it?", "When do you like it?", and "Where do you like it?" The answers might be "Long and drawn out" to the first, "In the fall" to the second, "In the hills" to the third. The player whose answer reveals the chosen word is the next to leave the room. If the members of the group are old enough to enjoy it, words having the same sound but different meanings (as "bear" and bare") may be used.

CLAP IT (Intermediates 8-11)

Formation: Players seated in a circle.

Equipment: None.

The player who has been chosen to be IT leaves the circle while the others decide upon something that IT must do. It may be "Untie John's shoe lace". IT is called back and everyone starts clapping softly. IT walks around the circle and as he approaches the "victim", in this case, John, the clapping becomes louder. If he moves away from John the sound diminishes. The change in volume tells IT that something must be done to John. The clapping begins softly as IT moves his hands near John's head, but becomes louder until the palms fairly sting with clapping as IT bends down and unties the shoe lace. Another player is then chosen to be IT. Vary this game by having the players hum, sing, or chant "cold", "warm" or "hot" as IT moves around.

THUMBS POINT (Seniors 11-14)

Formation: Players seated in a circle or group.

Equipment: 3 objects such as comb, pocket knife, hair bow.

One player leaves the circle and the group selects one of the three objects which have been placed in the centre of the circle. When he returns he may pretend to make the right choice among these objects by studying them profoundly, making passes over them, or otherwise distracting the players' attention. In reality he has been observing his partner, who has indicated the position of the object chosen by crossing his right thumb over his left thumb to indicate the first one, crossing his left thumb over the right one to indicate the third, and placing his thumbs side by side to indicate the centre object.

FIVE OBJECTS (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: Five articles gathered from members of the group.

Five objects such as a pocket knife, hair bow, stone, candy wrapper and pencil are placed in a row in the centre of the circle. The leader has a helper who is sent away while the group chooses one of the objects. When the helper returns to the circle the leader points to the objects and the helper is able to tell him which one the group has picked. Here is the trick: The leader and the helper know that the objects are numbered 1 to 5 from the leader's left. When the number of the article coincides with the number of times the leader has pointed, the helper knows this is the object chosen by the group. If the object chosen is #3 the leader might point first to #5, next to #1 and then to #3. He will then have pointed the third time to the third object so his helper knows that this is the object chosen by the group. Only the leader and helper should know that the objects are numbered.

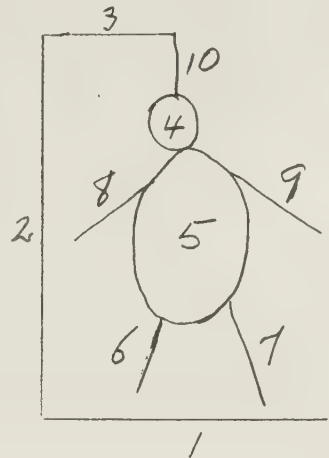
HANGMAN (Seniors 11-14)

Formation: Players seated in a circle or group.

Equipment: Pencil and paper, blackboard and chalk or stick and bare ground.

One player is sent away from the group while the others choose the name of a popular movie star or a word of, say, not more than ten letters. The letters in the name or word are indicated by dashes. Suppose "Roy Rogers" is chosen. The leader writes the following dashes on the piece of paper or ground:

The player who has gone out is called back and guesses any letter that may be in the name. If correct, the leader writes the letter in the proper place. However, should a letter that isn't in the name be called, the leader starts "hanging" him. For the first wrong letter he draws the ground; for the second, - the scaffold; then head; body, legs and arms - and finally the ROPE. (See illustration). If he is hanged he must go out again. If he guesses the name before being "hung" he chooses someone else to leave the circle.



WHO IS THE LEADER? (Seniors 11-14)

Formation: Players seated in a circle or group.

Equipment: None.

IT leaves the group while the rest choose an action leader. When IT returns all the players in the circle are making the same motion as that started by their action-leader. The leader constantly changes the motion and the group does likewise but they never look at the leader in such a way as to "give him away". IT gets three guess to determine who is the leader. If he fails a new IT is choosen. If he succeeds in identifying the leader, the leader becomes IT.

GATHER IDEAS

MY IDEA + YOUR IDEA = TWO IDEAS

ACTING GAMES

NURSERY RHYME CHARADES (Juniors 6-8)

Formation: Players seated in a circle or group.

Equipment: None.

Divide the children into groups of not more than ten, to act out Nursery Rhymes. One group leaves, chooses a rhyme and returns to present their pantomime. They act out the phases of the rhyme without props or without words. The remainder of the group is the audience and they try to guess the title of the Nursery Rhyme.

Example: "Little Boy Blue come blow your horn,
The sheep's in the meadow, the cow's in the corn,
Where is the boy who looks after the sheep?
He's under the haystack, fast asleep."

Three or four players might huddle together to represent the haystack. One player, asleep beside the haystack, would be Little Boy Blue and one or more players looking for Boy Blue to tell him about the sheep in the meadow, etc. They use exaggerated gestures to pantomime the rhyme. The audience should be limited to three guesses and if they fail to guess correctly the group has another chance to present a Nursery Rhyme Charade.

Variations: Use "Favourite Stories"; "Childrens' Stories" or "Bible Stories".

NEW ORLEANS (Juniors 6-8)

Formation: Players divided into two groups.

Equipment: None.

One group (or side) decides upon some action it will represent, such as sawing wood, washing clothes, etc. All the players in this group do the action and the other group has five chances to guess what the first group is trying to represent. Failing to do this, they must forfeit one of their players to the second group and the same side again represents an action. When a group presents an action the following dialogue takes place:

First Group: Here we come!

Second Group: Where from?

First Group: New Orleans.

Second Group: What's your trade?

First Group: Lemonade.

Second Group: How is it made?

First Group then represents the action.

If the second group guesses the action in five guesses, they then take a turn at representing an action.

PAY THE RENT (Intermediates 8-11)

Formation: Players seated in a circle or group.

Equipment: Sheet of paper for each player (face tissues, etc.)

Cast: Villain, Heroine and Hero.

Villain: Hold bow (made of paper) under nose like moustache and speak in a deep voice.

Heroine: Hold bow in hair and speak in high voice.

Hero: Hold bow to neck as bow tie and speak in manly voice.

The lines are chanted by the whole group, which plays all the characters. The leader should go through the performance once, after which it is dramatized by the entire group.

The Play

VILLAIN: You must pay the rent!

HEROINE: I can't pay the rent!

VILLAIN: You must pay the rent! You must pay the rent!

HEROINE: I can't pay the rent! I can't pay the rent!

HERO: Here! I'll pay the rent. Yes! I'll pay the rent!

HEROINE: Oh, My Hero! My Hero!

VILLAIN: Curses! Foiled again!

KING OF TURKEY (Intermediates 8-11)

Formation: Players standing in a circle.

Equipment: None

One player turns to the player on his right and says solemnly, "The King of Turkey is dead". The other asks, "What did he die of?" The first replies, "Doing so," - performing some ridiculous action such as making a face, uttering a loud noise, etc. If either player laughs he forfeits some object to be later redeemed. (See section on Forfeits.) The dialogue continues around the circle to the right.

DUMB CRABBO (Seniors 11-14)

Formation: Players seated in a circle or group.

Equipment: None.

The children are divided into two or more groups. One group is sent away while the others choose a word like "pair" and a rhyming word like "chair". The first group is called back and informed that they must act out, without speaking, words to rhyme with "chair". They do this until they arrive at the right word. They will probably imitate such words as bear, hair, hare, mare, stair, stare, dare, until they get to "pair" then another group is sent away.

CHARADES: (Seniors 11-14)

Formation: Players seated in a circle or group.

Equipment: None.

The children are divided into two or more groups. Each group is informed that it must choose a word of two or three syllables and prepare to dramatize each syllable and the entire word without speaking while the others try to discover what word has been chosen. This can be varied by acting out advertising slogans, song titles, nursery rhymes, book titles, etc.

ACTING ADVERBS (Seniors 11-14)

Formation: Players seated in group or circle.

Equipment: None.

One player is sent away from the group and the rest choose an adverb - "politely", "sulkily", "cheerfully", "absent-mindedly" - - any of these will do. The player is then recalled and puts questions to each of the group. His aim is to discover by the tone of the replies, what adverb has been chosen. The questions should be quite general, such as: "Eddie, do you like to play ball?" or "Dick, have you been swimming at the high school pool this week?" This can be used by junior groups by having them act the adverbs in terms of toys. For example, "sadly" - like a doll, like a train, etc.

WHO AM I? (Seniors 11-14)

Formation: Players arranged in a circle or group.

Equipment: None.

IT is asked to leave the group while the remaining players choose a well-known fairy tale character such as "Cinderella". When IT returns he must ask each of the players in turn a question which may be answered by "yes" or "no". Questions may be "Am I a boy?" (No!); "Am I the girl who ate Baby Bear's porridge?" (No!) "Did I wear glass slippers to a ball?" (Yes!) The player who is IT may be allowed twenty questions to guess "Who am I?" If he is unable to guess correctly by then, the group will select another player to be IT. However, if IT guesses correctly the person answering the last question becomes IT.

GAMES OF OBSERVATION

TOMMY, TOMMY, TOM (Juniors 6-8)

Formation: Players seated in a circle.

Equipment: None.

In full view of everybody, the leader places his left hand in front of him. With the index finger of the right hand, he touches the tip end of finger on the left hand starting with the little finger and says, "Tommy, Tommy, Tommy, WHOOPS - (running the right hand from the tip of the index finger down around and up to the top of the thumb) - Tommy!" He then goes back, starting with the thumb, and says, "Tommy, Tommy, Tommy, Tommy, Tom". The change comes on the little finger. The leader then gradually brings his hands down in front and clasps them together in a casual way. The real catch of the game is in the clasping of the hands. The others try to imitate the actions. The leader answers, "Yes", when the player is correct and "no", when he is wrong. Note: It is a good idea to tell the children to keep the secret once it has been discovered.

TWO LITTLE BLACKBIRDS (Juniors 6-8)

Formation: Players seated in a circle or group.

Equipment: None.

The leader fastens a tiny piece of gummed paper on the nail of each of his middle fingers. He extends these fingers on his knee and recites the following, accompanying the words with the gestures indicated:

- Two little blackbirds sitting on a hill,
One named Jack (lifting right finger),
One named Jill (lifting left finger).
Fly away, Jack (quickly throw right hand to shoulder, bringing it down with the index instead of middle finger extended),
Fly away, Jill (does the same with left hand);
Come back, Jack (repeat with right hand but extends middle instead of index finger),
Come back, Jill (same with left hand).

KIM'S GAME (Intermediates 8-11)

Formation: Players seated in a circle.

Equipment: 12 objects collected by the players, paper and pencil.

Place the twelve objects in the centre of the circle (comb, pocket knife, stone, hair ribbons, etc.) The objects are left for one minute and then covered or removed. The idea of the game is for the players to write down as many of these objects as they can remember. (Use more objects for older children.)

MY FATHER'S A MERCHANT (Intermediates 8-11)

Formation: Players seated in a circle.

Equipment: None.

In this game the players try to guess what it is that makes the statement true or false. The leader begins by turning to his right-hand neighbour and saying, "My father's a merchant". The neighbour inquires, "What does he sell?" The leader may reply, "Woollen goods". He must be careful to be touching something woollen as he speaks. The person addressed then repeats these statements to his next neighbour. If he has noticed the leader's procedure he also will touch whatever he says his father sells. If he has failed to observe it - and probably he will - the leader may laughingly say, "Oh, no, he doesn't", or "That isn't true". As the players in turn make their statements, the leader remarks whether they are right or not until the group have guessed what the trick is.

THE MOON IS ROUND (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: None.

All the players in turn, are asked to do as the leader does. The leader, using his left hand, circles the outside of his face, saying, "The moon is round; has two eyes, a nose and a mouth", touching each of the facial features as mentioned. The catch of the game is the use of the left hand. Each time around the circle, he adds some feature, such as the ears, eye-lashes, hair.

Variations: - clear the throat or say "ahem" before or after the description.
- one hand on hip while drawing.
- use a stick to draw the moon on the ground and tap the stick on the ground before or after.
- using a stick - stand it on end (lean on it) after the drawing.

CROSS STICKS (Senior 11-14)

Formation: Players seated in a circle.

Equipment: 2 sticks.

Players sit in a circle and pass two sticks from player to player, clockwise, saying, "I take the sticks in my left hand and I pass them in my right". This is done by reaching across the body, taking the sticks in a crossed position. The trick is not in the crossing of the sticks, but in holding the free arm (the one not holding the sticks) across the body close to the waistline. When the sticks are changed to the other hand, the opposite arm is held close to the body. The leader states whether or not the player has passed the sticks correctly.

MENTAL GAMES

FROM WHERE I SIT (Juniors 6-8)

Formation: Players seated in a circle.

Equipment: None

The first player says, "From where I sit I see _____", (naming a flower or some object of nature in sight). The second player says, "From where I sit I see a _____ (naming the first player's object) and a _____", (adding something else seen by him). The next player names the first and second object and adds one he sees. This continues with each player adding an object to the list. If one player makes a mistake in listing the objects in order, he becomes a "petal" of a flower. Three "petals" and the player is dropped out of the circle. The player remaining in the circle longest wins.

Variations: - any visible objects.

- persons in sight.

THE MINISTER'S CAT (Intermediates 8-11)

Formation: Players seated in a circle.

Equipment: None.

The first player turns to the player on his left and says, "The Minister has a cat! " Then the second player asks "What kind of a cat?" The first player replies, "An Awful cat! " Now the second player turns to the third and repeats the dialogue finishing with "An Awful, Big cat!" Each player must remember all of the adjectives used and name them in order. If a player fails to do this correctly he must drop out or leave the circle until the next games begins. The game may be simplified by using one adjective only, but still in alphabetical order.

I KNOW (Intermediates 8-11)

Formation: Players are seated in a circle or group.

Equipment: None.

The leader tells the players that he will let them into the "I know" club on condition that they know the right things. He may start, saying "I know football". This player knows the game and so he replies, "I know geometry". "All right", says the leader, "you may join". The next one says "I know spelling". "No", says the leader, "you can't join". In this way all the players are given an opportunity to get into the mysterious society. Only those who claim to know some object in whose name there is no letter "s" are permitted to join the "I know" club.

GEOGRAPHY (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: An Atlas, Road Map or Travel Book is handy for reference by the leader, though not essential.

The first player starts the game by naming a city, town, village, or river or other geographic location within a given area. If he should say "Toronto", the second player must name another location beginning with the last letter. In this case it is the letter "O" so the player might say "Ottawa". The next player says a place starting with "A" - and so on. If a small group is playing, set the "boundary lines" for a small area - Ontario would be about the right size. For a larger group use the whole of Canada, or even a continent.

BUZZ (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: None.

Players count out loud and at every multiple of seven or number containing seven the player whose turn it is, says "BUZZ". Any player who makes a mistake must drop out or leave the circle and the last one left is the winner.

Variations: For older children or a very keen group, add the substitution of the word "BANG" for any multiple of three or number containing it. Compound numbers like twenty-one, thirty-seven, etc. would then be "BUZZ-BANG".

DEAF SPELLING (Seniors 11-14)

Formation: Players seated in a circle. (or standing)

Equipment: None.

Players stand in a circle, while five or six are chosen to go in the centre. Each of these approaches someone in the circle and says, "Spell your name". Each is supposed to spell his Christian name by saying the consonants out loud but silently indicating the vowels as follows:

If letter "a" - the player must hold up right hand.

If letter "e" - the player holds up left hand.

If letter "i" - the player points to his own eye.

If letter "o" - the player points to his own open mouth.

If letter "u" - the player points finger at one who has asked.

If player makes an error in spelling his own name he has to become the questioner and challenge someone else to spell his name.

Variations: Instead of using Christian name have each player choose the name of an animal, tree, flower, etc. and spell in the same manner.

DICTIONARY (Senior 11-14)

Formation: Players seated in a circle or group.

Equipment: None.

A player challenges another to say in one minute all the words he can think of that start with a given letter of the alphabet. When time is called, the score is given. The acceptor may then select the initial letter his challenger is to use. This may be made more difficult by giving the letter with which the words are to start and also to end. The challenger and acceptor may be allowed to say the words at the same time, in which case two judges and a time-keeper are needed.

Note: Words beginning with the letters Q, X, and Z should not be included in this game.

QUESTION "BEE" (Senior 11-14)

Formation: Players arranged in two straight lines.

Equipment: Set of Questions.

The leader asks the first question to player Number One of "A" team. If the player is unable to answer the question he must drop out of the game and player Number One of "B" team will be asked the same question. If this player should answer the question correctly a new question is asked of player Number Two of "A" team, and so on down the line. The player giving the correct answer remains in the line but a wrong answer eliminates him for the remainder of the "Bee". The idea of this game is to "quiz down" all but one player. The team with the last player giving correct answers wins. Variation: Instead of having players drop out as they make errors, a score of misses may be kept and the team with the fewest will be declared the winners.

The following suggested list of questions are all answered by the title or a line of some favourite Nursery Rhyme:

1. Where was the party?
2. Who received the guests at the door?
3. What order did she give her maid?
4. What Royal person poured the tea?
5. Who brought the water?
6. Who had his refreshments alone?
7. Who favoured the guests with a vocal number before refreshments?
8. Which two of the guests cleaned the dishes?
9. Who called for the musicians?
10. Which guest met with a horrible accident?
11. Who was badly frightened?
12. What acrobatic animal entertained?

Answers: 1. The House that Jack Built; 2. Mother Hubbard; 3. Polly, Put the Kettle On; 4. The Queen of Hearts; 5. Jack and Jill; 6. Little Jack Horner; 7. Tommy Tucker; 8. Jack Spratt and his Wife; 9. Old King Cole; 10. Humpty Dumpty; 11. Little Miss Muffet; 12. The Cow Jumped Over the Moon.

GAMES OF ALERTNESS

SIMON SAYS (Juniors 6-8)

Formation: Players standing in a circle or group.

Equipment: None.

The leader directs a "setting up" drill, and tells the group to follow such of his commands as are preceded by the words "Simon says", but to hold the previous position for all other commands. Of course the leader carries out all commands or motions himself, (but the group only does so when the command is preceded by "Simon says"). The leader works out a set of directions for simple movements such as "Raise the right hand"; "Raise the left hand"; "Lower the right hand"; "Lower the left hand"; "Nod your head"; "Stand on one foot"; "Put your foot down"; "Wave good-bye", etc. There are usually a few players who do all the commands correctly. With a sigh, the leader may then say "These people are certainly very clever. Please sit down and we will go on with the next game". Whereupon they usually do what he has asked. Then the leader, with a smile, may say, "Well, you were all tricked that time, for Simon did not say to sit down".

PIRATE'S TREASURE (Juniors 6-8)

Formation: Players seated in a circle.

Equipment: Blindfold and ball, stick or bean bag, etc.

One player, blind-folded, sits in the centre of the circle. He has a treasure (ball, etc.) beside his knee which he is protecting. The group or leader chooses someone to try to take the "treasure" from him without being heard. The pirate has 3 chances to "shoot" if he thinks anyone is near. If he shoots in the right direction the other player becomes pirate, otherwise he remains. Everyone else keeps as quiet as possible.

BIRDS FLY (Intermediates 8-11)

Formation: Players standing in a circle or group.

Equipment: None.

The leader stands where the group can see him and says, "Bats Fly", and flaps his arms like wings. The players wave their arms too. If the leader calls "Goats fly" the players stand still. Those players waving their arms when the command is not a bird or something that flies, sit down. The leader gives his commands very quickly and flaps his arms for each one. Suggestions: mules, horses, hornets, mice, owls, pigs, rabbits, doves, crows, snakes, beetles, whales, squirrels, bears, cats.

LAND, AIR AND WATER (Intermediates 8-11)

Formation: Players standing in a circle.
Equipment: None.

The leader asks the players to think of fish that swim in the water, animals that walk on the land and birds that fly in the air. If he approaches a player and says "water" the player must name a fish before the leader counts to ten. If he says "air" the player must name a bird and if he says "land" the player must name an animal. However, if the leader says "FIRE" the player must not say anything. A player who is unable to name a bird, fish or animal before the leader counts to ten will go to the centre and become the leader. The same thing happens if a player speaks when the leader calls "Fire". No animal, bird or fish may be named twice.

THIS IS MY NOSE (Intermediates 8-11)

Formation: Players seated in a circle.
Equipment: None.

The leader or player who is IT stands before any other player, points to some part of his own body, and calls it by the name of some other part. The player addressed must point to the part of his own body mentioned by the leader, but he must call it the part to which the leader pointed. For instance, the leader may say, pointing to his foot, "This is my head". He then counts to ten. If the player to whom he is speaking does not point to his head and say, "This is my foot", before ten is counted, he becomes IT.

SLIDE RIGHT (Intermediates 8-11)

Formation: Players seated in a close circle.
Equipment: None.

One player is chosen to be IT which leaves one empty space in the circle. IT tries to seat himself in the vacant chair or space that is continually being taken by the person next to it. He calls "slide right" or "slide left" and thus controls the direction of the group's motion. When he calls "slide right", the person who finds that the place on his right is vacant must slide into it. As soon as "slide left" is called, each player is responsible for the place on his left. When IT gets a place the person who should have taken this place must go into the centre as IT.

BANDIT (Senior 11-14)

Formation: Players seated in a circle.

Equipment: None.

IT stands in the middle of the circle. When he points at one of the players in the circle and says, "Bandit" that person must put both hands over his ears, and the person on the bandit's right must put the hand nearest to the bandit over his own left ear, while the person on the bandit's left puts his nearest hand over his right ear. If any one of the three make a mistake by covering the wrong ear, or by using two hands when only one is to be used, or failing to react at all, before the person who is IT counts to ten, he is IT.

ROCK, SCISSORS, PAPER (ROCHANBEAU) (Seniors 11-14)

Formation: Players in two lines facing each other.

Equipment: None.

Two lines of players stand facing each other. A captain stands in front of each with his back to his own line. With his hand behind him he signals the object his line is to represent, choosing rock, scissors, or paper. The symbol for rock is a closed fist. For scissors the forefinger and middle finger are separated and brought together as though cutting. For paper the open hand is extended. When the signals have been given the leader says, "Ready? Ro-cham-beau!" Upon "Ready" everyone holds his closed fist high in the air. At "Ro-" he brings it a fourth of the way down, at "-cham-" half-way down, and at "-beau-" he makes the sign his team has chosen. The score is awarded on this basis: Paper wraps rock; rock breaks scissors; scissors cut paper. In this game the captains do not change.

GROCERY STORE (Seniors 11-14)

Formation: Two lines of players facing each other.

Equipment: None.

The players are divided into two groups. The leader holds up or names a letter, to which someone in the crowd calls out the name of an article found in a grocery store, and starting with the letter named. A point is awarded to the side which first calls out a satisfactory word. The leader can have some jokes up his sleeve. For "T" someone will be sure to say "Tea" and for "P", Pea. The articles may be used only once so that next time the letter is called a different article must be named. Avoid using the letters Q, X and Z.

DUTCH BUND (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: None.

One player is chosen to be the orchestra leader. He assigns to each player an instrument on which that person is to perform - piano, violin, slide trombone, accordion, drum. Several players may be assigned the same instrument. The leader conducts by placing his thumbs in his ears and wagging his fingers. While he does this, all the instruments play; But when the leader decides to play one of the instruments, such as the violin, all the violinists must put their thumbs in their ears and waggle their fingers until the leader stops playing the violin, then they resume their performance. The leader changes quickly from one instrument to another until he catches someone who is continuing to play his instrument when he should be wagging his fingers. That person must then change places with the leader.

ALPHABET RACE (Seniors 11-14)

Formation: Players divided into groups of equal numbers.

Equipment: Sets of individual letters of the alphabet on cards.

Note: There are many excellent games in which the letters of the alphabet are used. Prepare a number of sets from A to Z on cards about 3 or 4 inches square. Keep the sets together in heavy envelopes or bound by elastic bands.

Divide the players into teams of from ten to twenty-five. Each player is given a card bearing a letter of the alphabet. The leader calls out a word and the players holding the letters in that word run to a line about fifteen feet away. They try to arrange themselves in proper order before their opponents can do so. Double letters are indicated by waving the card from side to side. The leader needs to prepare several lists of words using the first ten, fifteen or all of the letters in the alphabet. Here are a few suggestions:

The first ten letters (A to J)

Cab	Ace	Beef	Ebb	Cafe	Deaf	Cage	Chief	Caddie
Bed	Dab	Bead	Jig	Feed	Fee	Dice	Abide	Fagged
Add	Jade	Face	Bad	Jab	Faced	Hide	Beach	Chafed

The first fifteen letters (A to O)

Acid	Moaned	Glide	Bold	Failed	Docile	Bleach	Lack
Hike	Cabin	Fleck	Mail	Jiggle	Killed	Jacked	Loading
Clad	Clock	Blade	Bean	Jailed	Flinch	Fickle	Lambkin

All of the letters in the Alphabet

Foxy	Urgent	Quickly	Children	Scrapped	Education	Paintbrush
Juicy	Social	Womanly	Doxology	Puzzle	quavering	Suggestions
Family	Weaver	Nervous	Lockstep	Horizon	Shocked	Player

GAMES OF PASSING, CHANGING, ETC.

LIONS AND TIGERS (6-8)

Formation: Players seated in a circle.

Equipment: Two small objects.

Players sit in a circle. Two children, on opposite sides of the circle, hold small objects (stone, flashlight, ball, etc.). One is called a "lion" the other a "tiger". On a signal the players pass the objects to the right as quickly as they can. The fun is in trying to get one animal to overtake the other.

CAT RELAY

Formation: Players sitting or standing in lines of equal length.

Equipment: Small object for each line.

Players sit or stand in lines of equal length. The first player in each line is given an object (pencil, chalk, stone, etc.). On a signal the first player turns to the second and says, "I have a cat". The second asks, "A what?" and the first says, "A cat", and passes the object to the second player. The second now turns to the third and says, "I have a cat". The third asks the second, "A what?". The second asks the first, "A what?", and the first tells the second and the second tells the third, "A cat", and passes the object. And so it goes down the line with the question being relayed back to the first player each time and the answer being sent back before the object is passed. The team getting the cat to the other end first, wins.

HOT POTATO (Intermediate 8-11)

Formation: Players standing in a circle.

Equipment: An open handkerchief, a bean bag or a soft ball.

Players toss a handkerchief quickly from one to another, around and across the circle. IT tries to touch or catch the handkerchief, and if successful, exchanges places with the last player who touched it. Throw the handkerchief quickly, as if it were hot.

BOSTON (Intermediates 8-11)

Formation: Players seated in a circle.

Equipment: None.

Players seated in a circle are numbered consecutively. IT calls out two or more numbers. The players having those numbers must jump up and exchange seats during which time IT tries to get one of the seats. On call of "Boston" everyone changes place and IT tries to get an empty chair or space. The player left without a seat is IT and calls out other numbers. Variations: 1. Players are given names of cities. IT is a postman and calls "I have a letter from Boston - to Chicago". Players having those names must change places. "Grand Central Station" is the signal for a general change. 2. Players are given names of fruits. "Upset the Fruit Basket" is the signal for a general change.

UNDER THE CHIN RELAY (Intermediates 8-11)

Formation: Players in lines of equal length (5 or 6 players)
Equipment: Balls or round objects about the size of oranges.

The teams are arranged in single file and the leader in each group is given an object about the size of an orange. On the signal to start, the first player puts the object under his chin and without using his hands passes it to the second player who takes it with his chin, and without the use of his hands. The orange is passed down the line in this manner. If dropped it can be retrieved by hand, but must be passed on from the chin of the person who dropped it. First team to complete the passing wins.

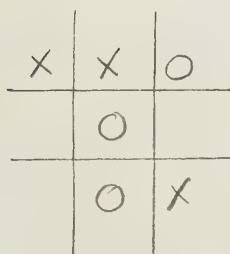
STAGE COACH (Intermediates 8-11)

Formation: Players seated in a circle.
Equipment: A list of parts of a stage coach, equipment and
(passengers).

One player is chosen as "Story Teller" and gives each player a name from the list. The same name may be given to more than one player if the circle is very large. A story is made up by the "Story Teller" in which he brings in as many references as possible to the passengers, parts and equipment. As each name is mentioned the player who represents that part must stand quickly, whirl around once and sit down. If the Story Teller brings in the word "Stage Coach" all the players change seats and the Story Teller tried to get one of the seats. The player left without a seat takes up the story and the game continues.

HUMAN X's AND O's (Seniors 11-14)

Formation: Players divided into two teams.
Equipment: Chalk or stick.



The game known as "Tit-Tat-Toe" can be played by chalking the four-lined diagram on the sidewalk or drawing it on a level space of ground with a sharp stick. Players are divided into two teams. The first player from "X" (or O) team steps into whatever square he wishes; then a player from the other team chooses a square. Teams alternate for first move. A record of games won by each team or lost to the "cat" should be kept so that an even number of games is played. Each team must try to prevent the other side getting "three in a row". It is more fun if there is no talking or coaching during the game.

MY SHIP CAME IN (Seniors 11-14)

Formation: Players seated in a circle.

Equipment: None.

The leader says to the one seated next to him, "My ship came in". "What did it bring?" asks the second player. "A fan", replies the leader, whereupon he begins a fanning motion with his hand. The second person turns to the third and the conversation is repeated. And so it goes all the way around the circle. When it gets back to the leader he repeats, "My ship came in", "What did it bring?" this time brings the response, "A pair of scissors", and the leader uses the middle and index fingers of the other hand to imitate a pair of scissors. Next comes a pair of shoes with the feet being set in motion. Then a pair of glasses with the eyes blinking, followed by false teeth with an opening and closing of the mouth, the teeth being displayed. Finally, a hat with the head bobbing back and forth. That will probably leave the group limp, for all motions, once started, must be continued.

POOR HOUSE (Seniors 11-14)

Formation: Partners sitting in horseshoe formation.

Equipment: None.

At the open end of the horseshoe, one couple sits, facing in. They are in the "poor house". Couples must keep hold of hands during the game. Each couple is given a number or an appropriate name. When the game starts, one couple is in the poor house. They call two numbers or names and the couples whose numbers are called must try to exchange places, while the couple from the poor house tries to get one of the other houses. It must be insisted that all couples keep hands joined while changing. The couple left over goes to the poor house. If "House on Fire" is called by those in the poor house, all couples must change.

NOVELTY RELAYS

Novelty relays have an important place in the quiet period. WHY? - - -

More children can be controlled and directed in a small area.

The interest can be maintained over a long period of time by using the scoring system.

The variety of relay games is only limited by the imagination of the director.

Just remember that:

The teams should be evenly matched both for numbers and ability.

If there is an odd number, a member of the "short" team should run twice, rather than have a player sit out.

It is important to have a winner. Do not let these games end in disorganized confusion - they do sometimes.

It is a good idea to have the last player of each team marked so that he can be identified easily.

All the teams should take a special position at the finish. At attention; all squatting; all standing on one foot, etc.

The number of players in a team should be kept down to eight if possible. Ten teams of eight is better than eight teams of ten since there are more players in action at one time.

NOTE: The formation for each of the following relay games is two or more lines of five to eight players, unless otherwise indicated.

TRAIN

Formation: Players divided into two equal lines.

Equipment: A goal for each team.

The first player on each line or team starts walking as fast as he can to a goal (stick, box, etc.) placed at a considerable distance from the team. He walks around the goal and back to the starting point. He does not stop as in most relays but takes the second player's hand and both of them walk around the goal. They return to the starting point and the third player joins the other two, linking hands with the second player. The trip to the goal and back continues until the whole team is walking. As the line increases the first players have only to take a few steps in each direction and swing their lines around in order to pick up the other players.

SECRET

Formation: Players divided into teams of five to eight players.
Equipment: List of "orders" (things to be done by the players).

The leader has arranged beforehand a list of various things to be done by members of the teams. No. 1 runs up and finds that she must shake hands with everyone on her team; then No. 2 finds he must untie everyone's shoelaces, No. 3 - that she ties them up again; No. 4 that she hops around her team and so on.

CHAIN AND LOCK

Equipment: None.

All join hands in a line. On "Go" the first player, bringing along his team-mates, runs down and under the clasped hand arch of the two end players. When all the players have passed under, the second last player turns about so that his arms are folded across his chest. The leader then leads his team under the clasped hands of the second and third last players until the third last player turns about and stands with arms folded across his chest. This continues until the whole chain is locked. First team to do so scores.

Variation: Un-lock the chain by running in the reverse direction.

Variation: After locking the chain, let the first and last players, both with arms folded, run to join hands, thus making a circle.

WHIRLWIND RELAY

Equipment: None.

On "Go" the first player, running in a clockwise direction, encircles his team. On his return to the head of the line, the second player joins on holding the first player around the waist, and together they encircle the team. The third, fourth, fifth players, etc. join in turn, each time the first player passes the front of the team. After the last player has joined on, the team makes a complete circle, and assumes its starting position. The first team to resume its original formation scores.

SKIN THE CAT

Formation: Teams of eight to ten players arranged in couples of about equal height.

Couples stand in file formation. On the word "Go" the first couple, holding both hands and facing each other, side-skip with heels clicking, to the goal line, where they each make a complete "about turn" without releasing hands. (Skin the cat). They then side-skip back to their team both tapping the next pair of runners after crossing the starting line; they themselves run to the back of the team. First team back in starting position scores.

TELEGRAM

Equipment: None.

The leader whispers a message to the first player in each line. At a given signal the head player whispers what he thought he heard to the second player in his line. The second repeats the message as he heard it, and so on down the line. The sentence is not repeated more than once to any player. The last player in each line is called on to tell what he heard. The leader then tells the group what the original message was.

LEFT HANDS FREE

Equipment: A clothespin, twig or stone for each team.

Each player grasps the left wrist of the next player on his right with his own right hand. This leaves only the left hand free - except for the first player. A clothespin is held in the right hand of the first player. At the signal he places it in his left hand and it is passed down the line using only the left hands. If any player drops the clothespin he must pick it up without letting go.
Variation: Pass two or three articles.

CARD PASSING

Equipment: Four cards for each team.

The first player on each team receives four cards, the size of ordinary playing cards. At a signal, he places a card between each of the five fingers of the next player's left hand. The second player repeats the performance. The team in which the last player first receives the four cards is proclaimed the winner.

ABC

Equipment: None.

At a signal, the first player recites the alphabet as rapidly as he can; when finished, the second player does likewise. This procedure continues until all have recited. The team finishing first scores.

STICKS AND STONES

Equipment: Handful of sticks or stones for each player.

At a signal the first player passes a handful of sticks or stones down the line. The fun in this relay is in having such a big handful that some of the articles fall and the player has to pick them up before passing them along to the next player. First team to pass them all the way down scores.

ANKLE PASS

Equipment: Ball or bean bag for each team.

Players sit with their legs out straight, ankles together, the first player holding a ball or bean bag between his feet. The object is passed from ankles to ankles. The first team getting the ball or bean bag to the end of the line, scores.

TIN CAN

Formation: Teams of four to six couples, in double file.

Equipment: Two tin cans for each team.

At a signal, players walk to a given goal on top of the tin cans placed upside-down by their partners. The couples reverse the actions coming back. They touch off the second couple, who repeat the action. First team back in position scores.

FORFEITS

In many of the games included in this manual, players are eliminated and for a time drop out of the game. For variety and so that the game does not end for these players, the leader might claim from these players a forfeit. This might be a penknife, ribbon, marble, pin etc. At the end of the game these forfeits are redeemed. Player "A", previously selected stands behind a seated player "B" and holds a forfeit over his head. "A" says "Heavy, heavy hangs over thy head. What shall the owner do to redeem it?" "B" asks, "Fine or super-fine?" (fine means boy; super-fine, girl). Player "A" who does not see the forfeit as he pronounces sentence, tells what the owner must do - recite a poem, sing, dance or run to a given goal and back, etc. The owner redeems his forfeit by doing the stunt.

Here is a list of fifty forfeits! How many more can you add?

1. Spell your surname backwards in one breath.
2. Play an imaginary instrument while the group hums a suitable tune.
3. Spin around three times blindfolded and dance a jig.
4. Stand on one leg, flap your arms and crow like a rooster.
5. Yawn until you make another person yawn.
6. Act like a chicken without a head.
7. Sing your favourite Radio Commercial.
8. Recite a nursery rhyme.
9. Select the person having the most freckles and attempt to count them.
10. Auction off an article of clothing. (the freckles)
11. Repeat the alphabet backwards.
12. Count as far as you can in one breath.
13. Show how you would enter the room if you were a burglar.
14. Sing up a scale and down again.
15. Laugh up a scale and down again.
16. Kiss your left elbow.
17. Put an imaginary baby to bed.
18. Imitate a girl surrounded by mice.

FORFEITS - (continued)

19. Stage an imaginary cat fight.
20. Say six nice things about yourself.
21. Say "What am I doing?" thirteen times without taking a breath.
22. Scramble like an egg.
23. Smile, frown, laugh, weep, in that order, all in a half a minute.
24. Say "mixed biscuits" rapidly ten times.
25. Walk around in a circle holding one ankle in your hand.
26. Give a solo wrestling match.
27. Imitate a donkey.
28. Smile five ways.
29. Laugh five ways.
30. Snore five ways.
31. Imitate a person posing for a photograph.
32. Imitate Paderewski playing the piano.
33. Imitate a country boy proposing.
34. Imitate Rip Van Winkle waking up.
35. Imitate a soap-box orator.
36. Imitate a traffic cop at a busy corner.
37. Imitate a small boy stung by a bee.
38. Do five things in reverse to the things the players call out.
40. Make a one-minute speech on any subject the leader might choose.
41. Propose to yourself, and accept.
42. Pat your stomach with one hand, while you rub your head with the other,
now reverse the actions.
43. Imitate the funniest sneeze you ever heard.
44. Imitate a sleeping person with a fly on his nose.
45. Imitate a cat drinking milk from a saucer.
46. Stare at something for 30 seconds without blinking.
47. Whistle your favourite tune.
48. Imitate a rider after his first horseback lesson.
49. Imitate a person who has taken a drink of vinegar, thinking it was
apple juice.
50. Dance without moving your feet.

INDIVIDUAL STUNTS

KNEE BEND

The player bends his right leg at the knee and grasps his right toe with his left hand, holding it just behind the left knee. He extends his right arm sideways for balance. He then attempts to touch his right knee to the ground and come back to an erect position without losing his balance. Repeat using the other leg.

ONE-LEGGED BEND

With one leg extended straight forward, bend the other leg until in a squat position, then straighten up.

CHINESE SQUAT

Fold the arms across the chest, sit down cross-legged and return to standing position without moving the feet or unfolding the arms.

SIT UP STRAIGHT

Lock thumbs together behind the body, fingers pointing downward. Keeping the trunk erect, squat until the fingers touch the floor.

ONE-LEGGED PICKUP

Place an object such as a handkerchief on the ground. Keep the weight on one foot and the other leg extended back, arms extended sideways for balance. Now bend and pick up the handkerchief with the mouth.

ROLLY-POLLY PICK-UP

Place a handkerchief or other object on the ground. From a crouch position, lift the feet, and balancing the weight on the hands, pick up the handkerchief with the mouth. The body is supported by the inside of the knees being pressed against the arms after the feet leave the floor.

UP-SI-DAISY

From a sitting position on the ground with your feet together in front of you, stand up without separating or crossing your feet.

DUCK WALK

Reach down between the legs and grasp the heels. Now walk in this position.

FORWARD ROLL

Start from a stooping position, with knees out and hands flat on the ground. Roll forward and push with the feet, ducking the head, so that only the shoulders touch the ground as the body rolls forward. Grasp ankles while coming up. Player should land on the feet, not the knees.

COIN CATCH

Player places several coins or washers in a stack on his right elbow which is held level with the shoulder in bent position. He drops his elbow suddenly and tries to catch the coins in his hand.

BOTTLE BALANCE

Place a round milk bottle on its side with the neck of the bottle toward your feet. Extend your legs forward, toes upward, one foot resting on the other, so that only one of your heels touches the floor. Balancing like this, pick up a candle in one hand and a match in the other and light the candle.

BROOMSTICK BALANCE

Lay a broomstick on the seats of two chairs a slight distance apart. With the aid of another broomstick the contestant seats himself on the broomstick and crosses his legs. When he is nicely balanced he endeavors to remove two handkerchiefs that have been hung on the back of the chair behind him, with the broomstick he holds in his hand. He is allowed three falls before being declared a loser.

JUMP THE STICK

Grasp a stick or broomstick with both hands, about eighteen inches apart. Now jump over the stick, and back again!

CORKSCREW

Hold a stick behind your back in a horizontal position, with both hands, palms forward. Raise the arms and bring the stick over your head to a position in front of the body without changing the hand grip. Bring one leg up and over the end of the stick, around one arm and down between the two arms. Bring the stick up and over the knees and head, and unwind yourself until you are back in the original position, never having let go of the stick or having changed your grip.

COMBATIVE STUNTS

HAND WRESTLE

Two contestants stand with feet astride, the outsides of the right feet together. They grasp right hands. By pushing, pulling and tugging, each tries to make the other lose his balance. The first to move either foot, or touch part of his body to the ground, forfeits the bout. The left hands must not touch opponents or the ground.

LEG WRESTLE

Two contestants lie on their backs, side by side; the head of one just at the hips of the other; outside arms parallel to their sides. They hook inside elbows. At a signal, each lifts his inside leg, holding the knee stiff; each hooks his opponent's leg with his own and attempts to roll his opponent over.

TWIN TUGS

Two contestants each make a circle with their arms, clasping hands within the circle created by his opponent. At the signal each contestant attempts to "break" his opponent's linked arms, or pull him a certain distance.

COCK FIGHT

Each of the two players stands on his right foot, bends the left leg backward at the knee, and holds the instep with the right hand. At a signal, each hops toward the other and attempts by bucking and pushing, to make the other lose his balance. The first player to lose his grip or balance forfeits the bout. The left hand must be held behind the back of each player.

HAND PUSH

Two contestants stand facing each other with their toes touching. They have their palms also touching on a level with their chests. In this position each pushes the other's hands until one is forced to step back. The player who forces his opponent backward is the winner.

POISON PUSH

A block or Indian club is placed in the centre of a four-foot circle between the opponents, who face each other. They place their hands on each other's shoulders. By pushing, each attempts to cause his opponent to upset the block. Opponents must stay within the circle.

BULLDOG PULL

Two players get on their hands and knees, and a strap or belt is placed around their heads. A line is drawn between them. At the signal, each tries to pull the other over the line or to force him to lower his head so that the strap will slip off.

TOE TILT

Two players sit on the ground facing each other with their knees bent, their feet flat on the ground, and their arms clasped around their legs. Under the knees and over the arms of each is thrust a wand or broomstick. At the signal, each player tries to lift with his toes the feet of his opponent. The one who succeeds, thus compelling his opponent to lose his balance and roll over on his back, wins the contest.

TWELVE O'CLOCK

Two contestants grasp one stick in the horizontal position, between them, hands apart. They try to twist the stick to a vertical position: (i) the left end of the stick, for both contestants, (ii) the right end of the stick.

PICK-IT-UP

A rope six feet long and two small objects (stones, blocks or Indian clubs) are necessary for this contest. Place the two contestants, facing each other at a distance of six feet, holding opposite ends of the rope. Place an object four feet back of each contestant. At the signal, each player attempts to pick up the object back of him while retaining his hold on the rope.

Variation: If you have a rope about thirty or forty feet long, tie the ends together. Now have four contestants grasp the rope at equal intervals. Place an object two feet behind each player. On a signal, see who can get his object first.

SIDEWALK AND WALL GAMES

JACKSTONES

Equipment and Basic Rules:

- ball - rubber, about the size of a golf ball.
- jacks - about 3/4" in diameter, 6 to 10 in number depending on the skill of the players.
- smooth, hard surface.
- order of play should be arranged by the leader. Have the children in a circle with "turns" being passed around to the left (clockwise).
- a player who "misses", forfeits the ball and jacks to the next player, and starts at the beginning of the game on her next "turn".
- jacks are "tossed" on to the playing surface before each round.

Misses:

- using the wrong hand to catch the ball.
- picking up the wrong number of jacks.
- touching any other jack while picking up one or a group of jacks.
- touching the clothes or any part of the body with the hand that is catching the ball.
- double bounce.
- changing the sitting position after a throw.
- dropping a jack or the ball before the play has been completed.
- failure to observe the rules of individual games.

BABIES

Toss the ball up, pick up one jack and catch the ball after one bounce. Place the jack in the left hand after the ball is caught. Repeat until all the jacks have been picked up. Toss again, and pick up two jacks at a time, then, on the next round, pick up three, etc., until all the jacks are picked up at once.

DUBS

The player must retain the jacks in the right hand after the ball is caught.

CHERRIES IN AND OUT

The player throws the ball into the air, picks up the jack and catches the ball in the right hand before it bounces. Then he throws the ball into the air and transfers the jack to the left hand and catches the ball after one bounce.

CHERRIES IN THE BASKET

The player throws the ball into the air, picks up the jack in the right hand and transfers it to his left, catching the ball after it has bounced once.

PIGS IN THE PEN

The player makes a "pen" by touching the tips of the fingers and the heel of the left hand on the playing surface, leaving an opening under the thumb. The player throws the ball into the air, pushes a jack into the pen and catches the ball after the first bounce.

JACKSTONES (continued)

PIGS OVER THE FENCE

The player makes a fence with her left hand by placing it upright on the playing surface. The ball is tossed in the air and one jack at a time is placed over the fence. Then "twos" are brought back over the fence, etc. A miss in this game takes the player back to "ones".

SCRUBS

The player throws the ball and takes a jack, making a scrubbing motion - but does not pick it up. The ball is caught after the first bounce. There is no "throw" after the first, since the player tries to form the twos while doing the scrubbing motion, then threes, etc.

BOUNCE, NO BOUNCE

Bounce the ball; pick up the jack, catching the ball in the right hand. Then throw the ball in the air, transfer the jack to the left hand, and catch the ball before it has bounced. This is the opposite to "Cherries in and Out",

TOP SPINNING

SPIN FOR DISTANCE

Each player throws his top from behind a line making it spin as far away from him as possible. The best throw out of three counts.

DURATION SPIN

At a signal all players spin tops. The spin is timed from the moment it hits the ground until the top rolls on its side. The one spinning the longest wins.

ACCURACY PUT

Five concentric circles are drawn, the bull's eye 1 foot in diameter and each ring 6 inches thick, making the target 5 feet in diameter. Number the circles from the outside to the bull's eye. Allow each player five puts. Score according to the circle in which his top hits. The top must spin after hitting.

TOP DASH

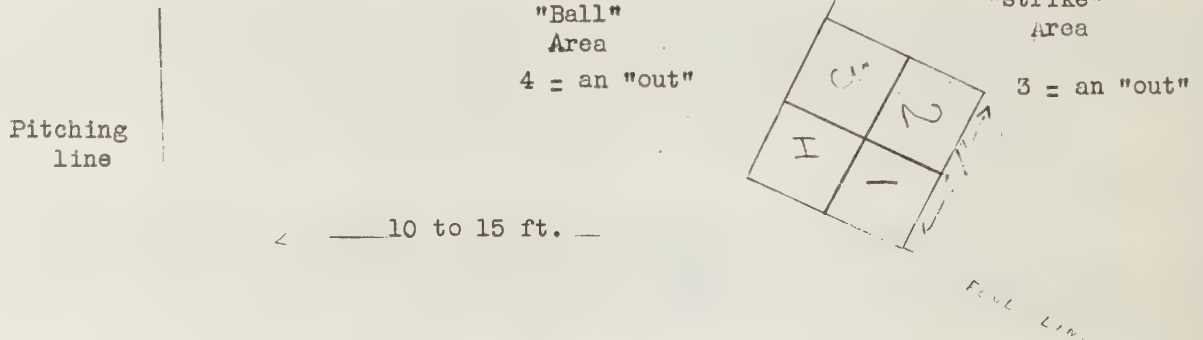
The players throw their tops as far ahead of them as possible. As soon as the top spins the player throws it ahead again and so on. The first player to have his top spinning over the 50 yard line wins.

CHINESE SPIN

Wind the top and lay it on the ground with the point up. The player puts his left foot on the end of the cord and kicks the top with his right foot, making it land on the point and spin.

SIDEWALK BASEBALL

Divide the players into two teams. The captains toss for "first at bat". Members of the team "at bat" take turns tossing a beanbag, disc, or even an old rubber heel into the diagram which has been drawn with chalk on the sidewalk or other hard, smooth surface. Bottle caps or stones are used as "men" on the diamond.



Rules:

If the bean bag touches any chalk line, credit the highest area hit.

A short throw (inside the foul line) is a Strike.

A long throw (outside the foul line) is a Ball.

3 Strikes - "batter" out - 4 balls - "batter" out.

3 outs retire a side.

A runner on base is advanced by the next batter who makes a safe hit, e.g. A man on second is brought home by a three-base hit - a run is scored.

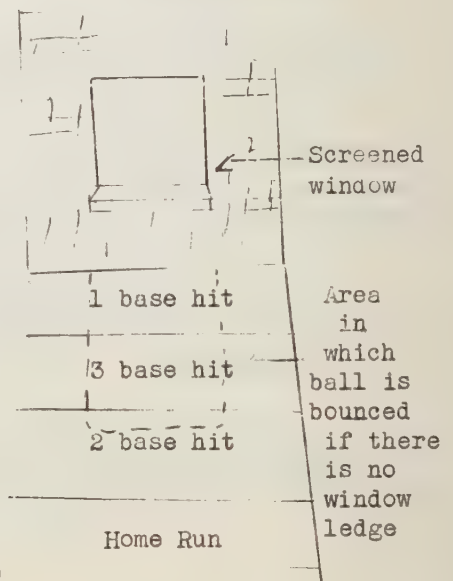
Team not "at bat" must not interfere but may "heckle".

Be sure to have a score sheet handy.

WALL BASEBALL

Equipment: Golf, tennis, sponge or rubber ball.

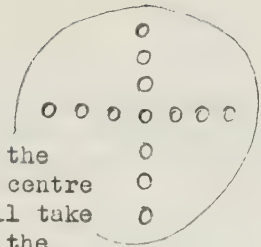
The ball is bounced against the window-ledge and caused to fall in any of the spaces indicated. If there is no ledge, the ball may be thrown against the ground within a space of two feet of the wall and caused to strike the wall. It then falls back on the ground. If the ball does not hit the ledge, an out is declared. If the player fails to catch the ball, an out is declared. The player scoring the most runs wins. Play nine innings.



MARBLES

RINGER

A ring ten feet in diameter is marked on the ground or the driveway. Thirteen marbles are arranged in the ring's centre in a cross. Each player has a "shooter" marble, and all take turns trying to shoot the marbles in the centre out of the ring. Not less than two nor more than six players may be in one game.



ONE HOLE

A cap is placed on the ground (or a hole is dug). Each player takes ten marbles and tries to throw them, one at a time, into the cap. He reclaims all that go in the cap, but leaves those that fall outside where they drop. Players throw in turn. The first player who succeeds in getting ten successive marbles in the cap can claim all those that have fallen outside.

PICKING THE PLUMS

Two straight lines are drawn parallel to each other from four to eight feet apart. Each player puts two or three marbles (plums) on one of the lines about an inch apart. The players in turn "knuckle down" at the other line and shoot at the plums. Any marbles hit on the first shot are kept. A second shot is not allowed until the next round. If a player fails to hit a "plum" he must add one to the row he shot at.

KITE FLYING CONTEST

HIGHEST FLYER

The players start on a signal, run out to the end of the string and work their kites up to the highest possible altitude.

100 YARD DASH

A ball of string which has been measured is given to each contestant. Kites start on a signal and are run out to the end of the string and wound back (on a reel or other device) to the hands of the flyer. The contestant who first completes this event is declared the winner.

KITE ANTICS

Kites are judged on the novelty of the performance in the air-diving, tumbling, etc. Odd-shaped and grotesque kites are considered.

PRETTIEST KITE

Judge the prettiest and most elaborate kites in the air.

SMALLEST KITE

Judge the smallest kite that will fly at least 15 feet high.

MUMBLITY-PEG or KNIFEY

This ancient game is played on soft turf. A pocket knife is used. The knife must stick into the earth, being thrown from the following various positions in succession:

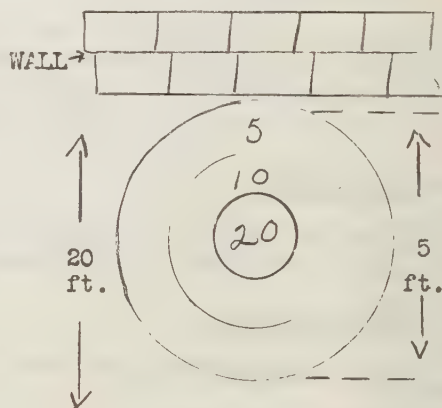
1. The knife, small blade open, is held in the palm, first of the right and then of the left hand, point up toward the thumb. The player brings the hand up and over toward the body, turning it so that the back of the hand is toward the body, with the thumb and knife pointing down.
2. The knife rests successively on the right and left fists, point upward, and is thrown, same as above.
3. The point is pressed against each finger and thumb in succession and cast outward.
4. After this it is held by the point and flipped from the breast, nose, cheeks, eyes and forehead.
5. From each ear, arms crossed by taking hold of the opposite ear with the free hand.
6. Over the head backwards.
7. Holding the point downward and dropping the knife through a circle made by the thumb and forefinger of the free hand.
8. Tossing the knife into the air and tipping the handle up with the finger to give it an end-over-end motion.
9. Putting the free hand down as a barrier and placing the knife at a slant, point touching the turf and toward the player. Flip the knife over the barrier and make it stick on the opposite side.

If the knife does not stick, the next player takes his turn. The first to conclude the series wins. The winner is given six blows of the knife handle to drive a match peg into the ground, three with the eyes open and three with the eyes shut. The loser must extract the peg from the earth with his teeth - an ancient and honourable custom.

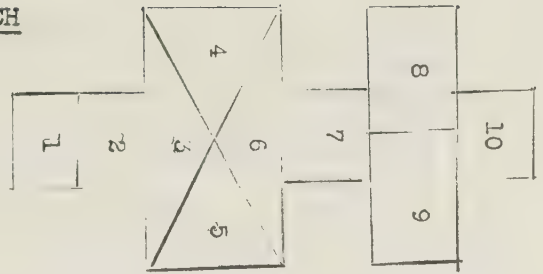
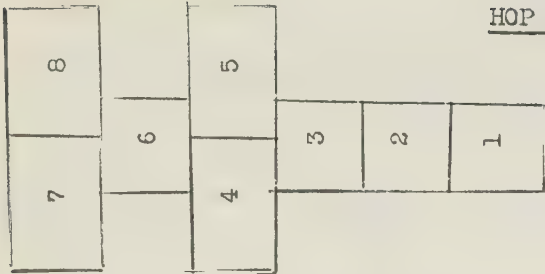
WALL TARGET BALL

Equipment: Indoor baseball, volleyball or baseball.

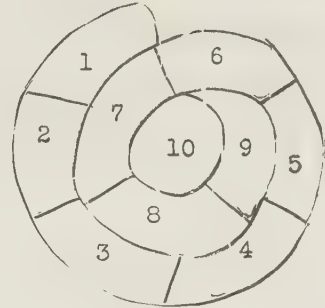
The player stands at the throwing line and throws the ball against the wall allowing it to bounce within one of the three circles. He counts the number of points shown in the circle. If the ball bounces on a line it counts a turn but no points are scored. The player who has the highest score at the end of nine innings; or the player having the highest score after ten throws; or the player first to make a predetermined score of, say 200, is declared the winner.



HOP SCOTCH



Game I - Four or five players may play this game. The first player throws the stone into each succeeding square and hops up to square eight and back, avoiding the square in which her stone rests. She continues as long as she does not throw the stone in the wrong space, step on a line or lose her balance. When one of these errors have been committed she leaves her stone in the space tried for and the next player has a turn. The game continues until one player has gone up the court and back again. When two squares are beside each other (4 & 5) (7 & 8) the player lands on both feet, one in each square.



Game II - These games are similar to game number one with regard to rules. Players go from one to ten and back. The winner is the one who finishes first. The difference is in the layout of the courts as shown in the above diagrams.

SKIPPING

Why not try skipping to music? Each skipper has her own skipping rope and everyone starts with the left foot. Then try some fancy skipping such as:

1. Fast and slow (1 slow, 2 fast; 2 slow, 4 fast).
2. Crossed ropes. This is done by players crossing their arms. Try crossing and uncrossing without a break.
3. Work out a routine for a chorus or two of music.

Skipping Tricks to Try

(a) One child skips under her own rope. The second skipper runs in from behind and takes over the rope as the first skipper runs out. The rope must not be stopped. Repeat, turning the rope backwards.

(b) Two skippers stand side by side using one rope. The right hand skipper moves behind the left skipper without stopping the rope. They change hands and the right skipper is now on the left side. Repeat, bringing the skippers back to the same position as when they started.

BALL BOUNCING

As in skipping, so in bouncing - keeping time to music is FUN!

1. Plain pat bouncing fast and slow.

2. Pat bouncing - bounce and catch or bounce and bounce. Use this "call" to two measures of march music: "bounce, and -- bounce, and -- bounce, bounce, bounce, bounce".

Pair Ball Bouncing to March Music

(i) Two players facing about four feet apart, play with one ball. The first player bounces the ball for three counts and on the fourth count, bounces it to her partner who catches it and holds it for the second measure of the music (4 counts). The action is repeated starting with the second player.

(ii) The above is made harder by leaving out the catch and hold. This way the second player starts bouncing on the first count of the second measure.

(iii) Both players have a ball and pat bounce to self with right hand for three counts. On count four, both players bounce their ball to their partner with right hands. The balls this time are received with the left hand and the action is repeated using the left hands.

(iv) Vary the above by having the players receive the ball in the left hand and pat bounce it to the right. Repeat.

(v) Each player pat bounces for the first three counts - then the balls are caught. Players exchange the balls by throwing one and bouncing the other.

3. Various body actions such as turning, balancing and clapping hands may be brought into ball bouncing and throwing skills.

Here is an example of ball bouncing to rhymes:

Peas, porridge hot - -,	Some like it hot - -,
Peas, porridge cold - -,	Some like it cold - -,
Peas, porridge in the pot,	Some like it in the pot,
Nine days old - -.	Nine days old - -.

There are four counts to each line. The first player bounces the ball twice as she recites the first line. On the third count she bounces the ball to her partner who catches it on the fourth count. The bounces come on the words "peas", "porridge" and to the partner on "hot". - - - - The second player repeats action during the second line. - - - - The first player bounces the ball six times while reciting lines three and four and bounces the ball to her partner on the seventh count ("old"). - - - - The second player starts the second verse with the same routine.

4. Use the old favourite ball bouncing games such as "One, Two, Three, A-Laura" and "Ordinary Moving".

PUZZLES

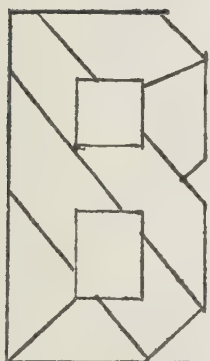
Puzzles, those ever-intriguing games - some as old as history itself - are the playground leader's stock-in-trade. Easily made puzzles serve the dual purpose of manual and mental activity. With a little care they will last a long time - to give enjoyment to many a child. Strong manilla envelopes in appropriate sizes are a good way to keep puzzles in units.

Here are a few suggestions:

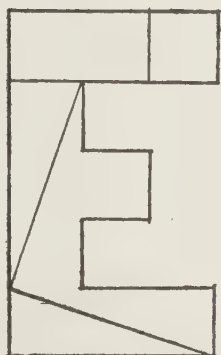
PUZZLES MADE FROM CARDBOARD

Letters - make the letters BIG - at least ten inches high.

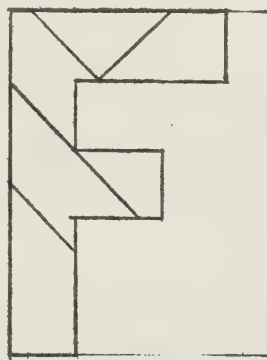
- cut the whole letter out first, then into pieces as close to the proportions indicated as possible.
- use a different colour for each puzzle or mark each piece of the puzzle by the letter of which it forms a part.
- mark each envelope with the number of pieces it contains.



The "B" Puzzle

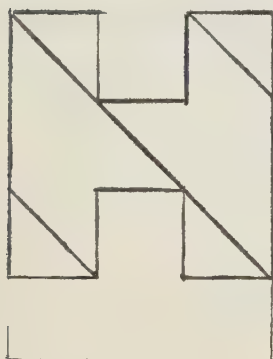


The "E" Puzzle

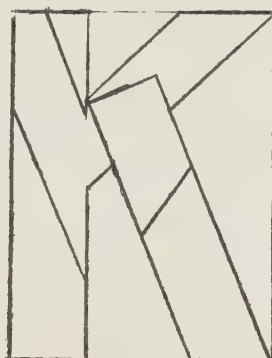


The "F" Puzzle

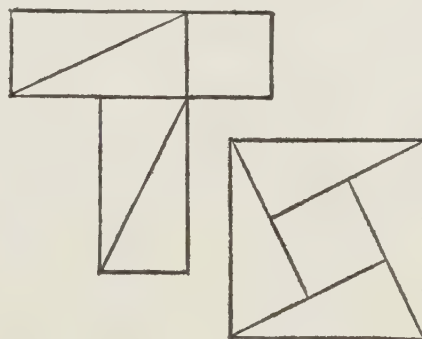
(These pieces can be fitted into a perfect square)



The "H" Puzzle



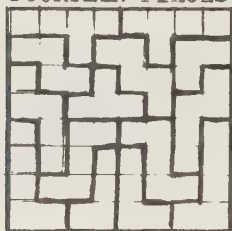
The "K" Puzzle



The "T" Puzzle

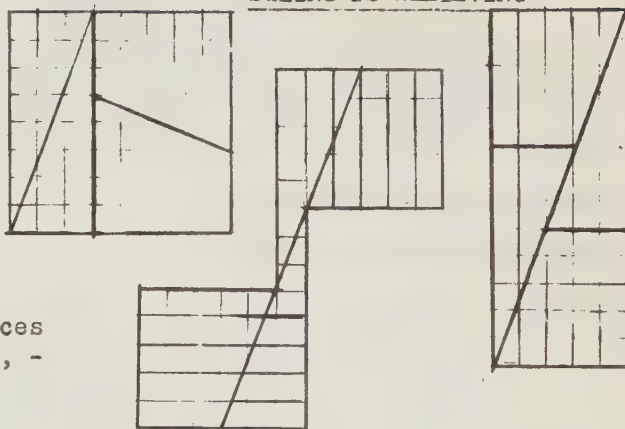
PAPER PUZZLES (continued)

FOURTEEN PIECES



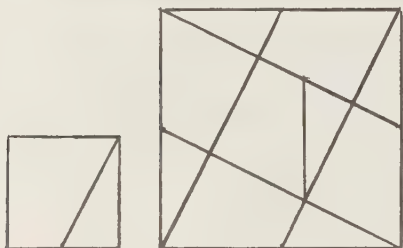
Here is a puzzle more than fifty years old. There are fourteen pieces and at least three dozen solutions, - other than the one shown above.

SEEING IS BELIEVING



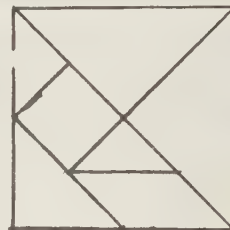
Believe it, or not - this checkerboard can be made to increase or decrease its area by one square.

BIG SQUARE - LITTLE SQUARES



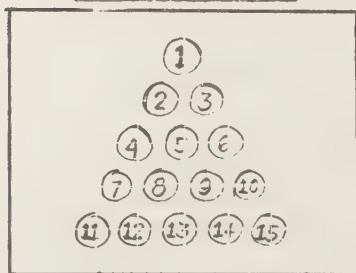
Five small squares cut as shown can be made into one large square - and many other interesting figures.

THE CHINESE TANGRAM PUZZLE



"As old as the hills" and offering hours of enjoyment. Many books have been published containing figures made from the seven pieces of this puzzle.

TRIANGLE PUZZLE



A rectangle marked with fifteen circles as illustrated (without the numbers) makes an intriguing puzzle. Fourteen markers (bottle caps will do) are placed on each of the circles except the top one (#1). The object is to remove all the "men" from the board by jumping over one at a time as in the game of checkers. The last man to jump must finish in circle #1.

Solution: Move 4 to 1 remove 2
 6 - 4 " 5
 1 - 6 " 3
 12 - 5 " 8, etc.

Then - 14 - 12
 11 - 13
 7 - 2

10 - 3
 13 - 6
 3 - 10

15 - 6
 6 - 4
 4 - 1

PUZZLES MADE FROM WOOD

PYRAMID



Puzzle: Try to shift all the pieces, one at a time, to either of the outside pegs. A larger piece must never be placed on top of a smaller one.

Construction: A flat board with three upright pegs, as in the diagram. Use five or seven assorted blocks or washers to fit over the pegs.

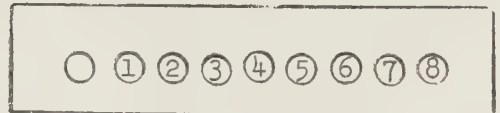
Solution: Move the smallest piece to the right; second piece to the left; move the smallest piece to the left; third piece to the right; smallest piece to the centre. Follow this sequence with the smallest piece to the right, left and centre; making the proper move with the smallest available block between each move.

TURNABOUT

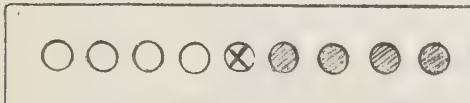
Puzzle: To move or jump the "men" in either direction so as to reverse their order.

Construction: Board and eight pegs made of twigs or dowels. (See diagram) Pegs may be permanent and washers, properly numbered, used as "men".

Solution: Jump 2 into the vacant hole, jump 4 into the hole left by 2, 6 into 4, and 8 into 6. Move 7 into 8's hole, then jump 5, 3 and 1. Repeat this formula four times. Now shift all the pegs to the right to bring the vacant hole into the original position.



SHUTTLE



Puzzle: To move or jump the four "men" on each side of the "fence" to the opposite side, one at a time and without moving backwards.

Construction: Same as "turnabout" above except that each set of four washers should be a contrasting colour.

Solution:

- | | | |
|------------|-------------|-------------|
| (1) move L | (9) jump R | (17) jump R |
| (2) jump R | (10) move R | (18) jump R |
| (3) move R | (11) jump L | (19) move L |
| (4) jump L | (12) jump L | (20) jump L |
| (5) jump L | (13) jump L | (21) jump L |
| (6) move L | (14) jump L | (22) move R |
| (7) jump R | (15) move R | (23) jump R |
| (8) jump R | (16) jump R | (24) move L |

JUMP TWO AND ONLY TWO

Puzzle: To move the necessary "men" over two other "men" to leave them all in piles of two.

Construction: A board similar to the one in the illustration, with ten nails driven in, about $\frac{3}{4}$ of an inch apart. Small washers do very nicely as "men".

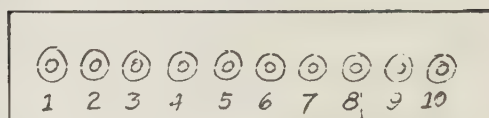
Solution: 5 is moved and placed on 2

7 " " " " " 10

1 " " " " " 8

9 " " " " " 6

Note: The jumps are over two "men", not two spaces, which explains the third move.



COUNT THREE



Puzzle: Starting on any one of the ten holes, count three and put down a "man". As soon as a "man" has been placed, that hole can be counted but not a starting point.

Construction: Mark a five-pointed star on a piece of wood and drive nails into each of the ten points. Washers may be used as "men". The ten points may be countersunk and marbles used.

Solution: The solution, as in all similar puzzles, is to start counting the second time from a point which will lead to the first starting point; third time lead to the second starting point, etc.

FRENCH SOLITAIRE

Puzzle: Start with all holes filled except the centre. The object is to jump one marble over another until all are removed except one, which remains in the centre hole.

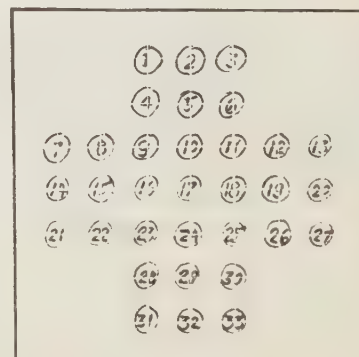
Solution:

(a) 29-17; 26-24; 17-29; 33-25; 32-24; 24-26.

(b) 27-25; 13-27; 12-26; 18-30; 27-25; 30-18.

(c) 22-24; 31-23; 24-22; 21-23; 7-21; 8-22; 16-28; 21-23; 23-16.

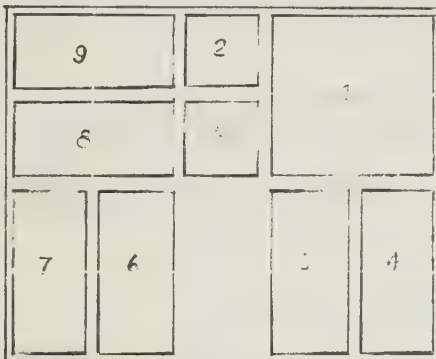
(d) 10-12; 3-11; 18-6; 1-3; 3-11; 12-10; 5-17; 4-16- 15-17.



NINE BLOCK PUZZLE

Puzzle: Move the large block from the upper right to upper left corner, (to position 8 and 9).

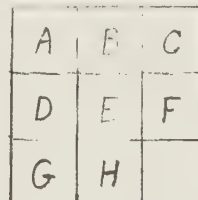
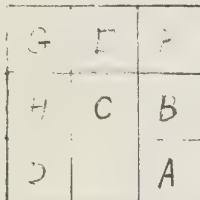
Construction: Make a shallow box, inside measurements 4" by 5", by nailing a 1/4" strip around the edges of a thin board. Cut 9 blocks, the largest one a square 2" by 2". Make two small squares 1" by 1" and 6 rectangular blocks 1" by 2". It is a good plan to scrape or sand the edges and corner of the blocks to make shifting easy.



Solution: (1) 2 & 3, (2) 1;
 (3) 4; (4) 5; (5) 2 right 3;
 (6) 1; (7) 9; (8) 8; (9) 6 & 7;
 (10) 2 & 3; (11) 1; (12) 9;
 (13) 8; (14) 6 & 7; (15) 2 above 3;
 (16) 6; (17) 7; (18) 2 & 3;
 (19) 6; (20) 7; (21) 3 right 2;
 (22) 9; (23) 8; (24) 3 & 2; (25) 9;
 (26) 8; (27) 2 under 3; (28) 8 & 9;
 (29) 6; (30) 7; (31) 1; (32) 5;
 (33) 4; (34) 2 & 3; (35) 5; (36) 4;
 (37) 2 & 3; (38) 5; (39) 4; (40) 3
 left 2; (41) 4 & 5; (42) 9; (43) 8;
 (44) 1; (45) 3 & 2; (46) 4 & 5;
 (47) 9; (48) 8; (49) 1; (50) 3 over 2;
 (51) 7; (52) 6; (53) 1.

LETTER BLOCK

Puzzle: Shift the eight lettered blocks in the fewest possible moves until you get them in alphabetical order. Only one block may be moved at a time and no block may be taken from the box.



Solution: The fewest number of moves possible is twenty-three.
 Move the blocks in the following order: A, B, F, E, C, A, B, F, E, C, A, B,
 D, H, G, A, B, D, H, G, D, E, F.

BOARD GAMES

There are many fine games which are played on boards of various patterns. The playground leader would be well advised to suggest that the children bring their own on occasion and allow others to learn to play their favourites.

The rules for some of the games are so numerous that we will confine our information to a list of suggested board games. Books of rules and methods of play are readily available.

Checkers - that time-honoured game for two. There are variations of the regular games and puzzles making use of the checkerboard.

Chess - Children who know how to play chess often bring their boards and chessmen to the playgrounds. They can be persuaded to teach the game to others.

Chinese Checkers - Still a favourite with many children.

Croquinole - The boards are a bit awkward for small children but provide plenty of fun.

Parchesi; Snakes and Ladders, etc. - There are a number of games of this type which are suitable for playground use.

Folk Games - With a little bit of research the leader can become acquainted with a few of the games from other countries which appeal to children. Here are a few suggestions:

Nine Men's Morris
Fox and Geese
Mill
Fanorona
Helma
Go-Bang
Giuthi
Wari

They don't overlook games like Dominoes, Lotto and even Canasta or Rummy.

Board games lend themselves well to a progressive games arrangement or an organized tournament. If such an event is well publicized in advance the children will bring their boards and games days ahead of time. - This will give all of the children a chance to play most of the games before the tournament takes place.

PAPER GAMES

In addition to "Tit-Tat-Toe" (see page 29) there are a few good games for two players which require only pencil and paper. Here are two old favourites:

DOTS AND LINES

A square consisting of lines of dots is made on a sheet of paper for each two players. The players take turns drawing lines horizontally or vertically to connect any two dots. The object of the game is to complete a square and to prevent one's opponent from completing any square. Each time a player succeeds in drawing the fourth line of a square he may put his initials in it.

The person who has finished the most squares wins the game. When the players are evenly matched, the game is faster if the person who has finished a square is required to draw another line.

```

. . . . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .

```

MAGIC SQUARES

If you have the time, the fun and thrill of creating a magic square can be extended to almost any period. They each add up to the same total in all directions as indicated. Here are three examples:

4 9 2	1 14 7 12	11 18 25 2 9
3 5 7	15 4 9 6	10 12 19 21 3
8 1 6	10 5 16 3	4 6 13 20 22
<u>(a) adds to 15</u>	8 11 2 13	23 5 7 14 16
	<u>(b) adds to 34</u>	17 24 1 8 15
		<u>(c) adds to 65</u>

By the way, -

there is a formula for creating these squares if they consist of an odd number of figures as in (a) and (c). Can you see the formula?

GROUP ACTIVITIES (Clubs)

Clubs on the playground should be organized simply, with a president, vice-president and secretary-treasurer. A small executive works best since their duties should be simple and few.

When organizing playground clubs, follow a few rules such as:

1. Allow the children to select a name. Have them submit lots of ideas and choose the one they all like best.
2. Build one bulletin board and keep it up to date with club activities. Many bulletin boards are forgotten after they are erected. They can create a great deal of interest in the various club activities and give the general public some idea of the exciting things that are happening in the daily program.
3. Always conduct meetings at the same time and place every day (or week). Select a quiet spot, away from activity and noise.

STORY TELLING CLUB

During the season, members of the Story Telling Club may be trained to become excellent story tellers themselves. Be sure they don't bore the rest of the group by telling too many stories, or badly prepared ones. The children should prepare their own stories and some time during the week the playground leader should hear them and give her suggestions and approval. It would be fun for the children to conduct one story hour a week themselves.

NATURE CLUB

Any number of children could belong to a nature club. Some of the meetings could be general, when they could exchange ideas about various interests. They could then be divided into smaller groups, according to their own choice. Young children will enjoy nature stories, walks, and simple nature crafts. The older children will be interested in hikes, insect collections, etc.

HOBBY CLUB

This club activity not only encourages the child who has a hobby, but helps to interest the child who has not yet found one. Promote exchange among the children who have the same hobby. The children will enjoy making a playground scrap-book of: local events (newspaper clippings), box tops (each child might tell a little about the product it represents), clippings of games and puzzles they would like to play on the playground, etc. The leader might introduce some new hobby such as collecting and mounting insects, flowers, weeds; collecting pennies of different dates; collecting pictures of boats, horses, baseball players, cars, etc.; making musical instruments such as could be used in a rhythm band, and many more.

MODEL AVIATION CLUB

This club might be of interest to both boys and girls. The activities would consist mostly of building and flying scale models. They might hold a flying contest as a special activity and would be interested in visiting the local airport.

CLUBS (continued)

FOLK DANCING CLUB

The children who enjoy doing these time-honoured folk dances would be interested in a trip to the library to find out the fascinating tales of how these dances originated. There is a real story behind each dance that makes interesting study.

SAFETY CLUB

A great many of the accidents which occur on the playground could be prevented through the exercise of certain safety precautions and the education of the children through safety projects. Have them help plan the safety rules for the playground and organize the children to help "police" the playground for offenders of these rules.

There are many other activities which lend themselves to organized clubs. Find out from the children in which they are most interested; help them organize, assist them with your suggestions and be on hand to help them over any difficulties. This is where you can develop team spirit, dependability, and co-operation.

NATURE RECREATION

Summer playground periods are planned to last for approximately eight weeks:- eight weeks of program out-of-doors for children who have just been released from the four walls of school and heavy winter clothing. We use the term "back to Mother Earth" loosely and sometimes forget the significance of nature in the playground program. Here are a few "nature Recreation" activities which a program might include:

- Field trips
- Hikes
- Star-gazing parties
- Visits to the local museums
- Visits to natural bird or insect havens
- Correlation of nature with crafts, drama, music and literature
- Visits to the library
- Discussions, talks and club meetings
- Bird Walks
- Making various kinds of collections - bird's eggs
bird's nests (deserted ones)
weeds
wild flowers
insects
leaves
- Make an aquarium
- Make a terrarium
- Make leaf prints
- Collect bird pictures
- Build bird houses
- Erect a bird bath
- Make a simple feeding station
- An "Insect Show" - (same idea as a pet show)

Help the children to enjoy, understand and respect the privileges of playing out-of-doors.

PLANNING

The basic pattern which is to be followed daily in the quiet periods, deserves careful planning. No amount of special activities or extras can make up for a poorly planned every-day program. The leader would find it a valuable investment to spend part of the period talking to the children and finding out what they like to do best. They have good ideas and like to help put them into practice. The leader will find that the children enjoy these "sharing experiences", helping to make their own program - FUN!

A variety of games should be used. If a game like "Blindman's Buff" seems to be the one the children want to play most, try using a variation of the basic game, such as "Bandit" (page 24). By doing this, the children won't become tired of playing one game too often.

The games in this manual have been used because they are basic and in most cases have three or four well-known variations. Adapt each game to the day and to the children present. Make the presentation of the game seem to be the most important part of the period. Enjoy the game, the period, and most of all, the children.

N.B. The child is more important than the game he plays.

SPECIAL EVENTS

The "special events" are the highlights of the playground week. The children look forward to them and like to help in the planning of each event. They are especially pleased if the event is one to which their parents and friends can be invited. Here is a list of some of the most popular features:

Community Night	Stunt Night	Campfire
Doll Buggy Parade	Story Telling Festival	Hike
Doll Show	Square Dance Festival	Community Sing-Song
Drama Festival	Rodeo	Poster-Making Contest
Flower Show	Radio Program	Penny Hunt
Minstrel Show	Pet Show	Father and Son Day
Model Airplane Meet	Patriotic Celebration	Mother and Daughter Tea
Motion Pictures	Playground Parade	Picnic Supper
Nature Exhibition	Treasure Hunt	Circus

